



VOL. V.—NO. 14.

NEW YORK, THURSDAY, OCTOBER 5, 1882.

WHOLE NO. 140.

Reed Organ.

THE drawing illustrates a new form of reed organ simple in construction, neat in appearance, intended to be practical and instructive in its use, and having its various elements constructed and arranged in a compact form, and so arranged and connected together as to be capable of being readily and easily taken apart and packed in a small compass for convenient transportation, and also one that can be manufactured at a cheap cost.

There are two parallel standards or uprights, which are made of any suitable ornamental outline and at and between their upper parts carry a box or casing. This box or casing consists of front and back upright boards, secured by screws or otherwise to upright end pieces, bottom board, and a top board, extending over the back portion of the box, which is secured by screws, &c., to the upper edges of the back and end pieces, and to the front edge of which is hinged a lid or cover. This box, at its ends, rests on horizontal transverse flanges or strips on the inside of the uprights, being attached and held in such position by sockets in end pieces, which fit vertical pins on the transverse strips, and screws screwing into the upper part of the uprights, whereby the case is held firmly to the same. In this box or casing are arranged the several elements which go to make up the reed organ, consisting in substance of a bank of keys, a set of valves and reeds to such keys, a wind-chest, bellows, and two separate exhausters. The keys are at the upper part and along the front of the casing, and they there are arranged in the usual order.

The lid or cover is to cover the keys when so desired. The edge of the lid and the front edge of the top board are respectively beveled, so that when the lid is opened and swung back the bevel edge will rest and be supported against the beveled edge of the top board, and all in a manner to place the lid at a suitable angle of inclination to act as a music desk, for which purpose it is provided with a projecting flange, in suitable position for the rest of the lower edge of the music sheet or book upon it. The flange when the hinged lid is closed, projects from the inner face, and the lid at each end when closed rests upon the edges of the ends of the casing, and it has an inclination toward the front end of the keys, which inclination is sufficient for the flange to clear the internal parts of the organ.

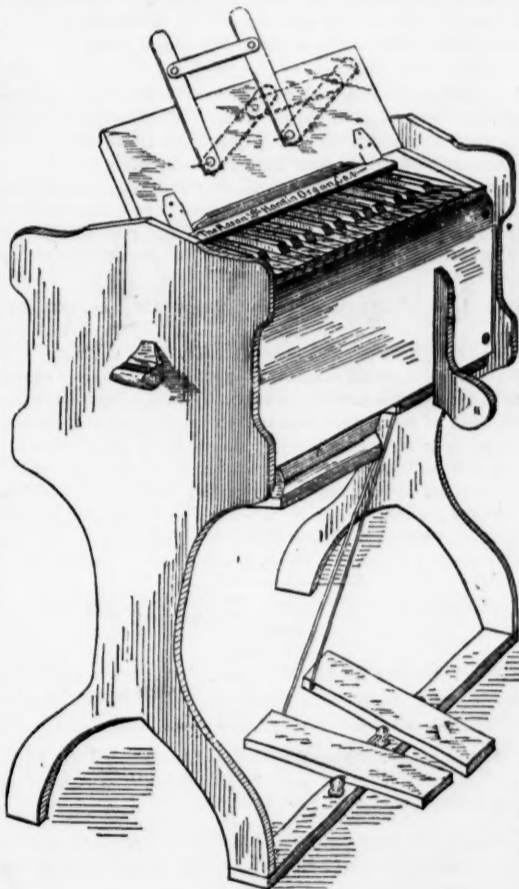
Two arms, pivoted to the inner face of the lid, and connected together by a cross-arm pivoted thereto, when swung up as shown, serve as an extension of the lid for the better support of the music sheet being swung down when desired to close the lid. A stationary horizontal inclined frame below the keys constitutes the key-frame. This frame at and along its rear portion, has a series of fixed vertical pins, one to each key. The inner end of each key has an open horizontal groove, into which projects by its horizontal edge a strip, secured to the rear edge of the frame which serves to hold the rear ends of the keys in place on the frame. Each pin passes through a round hole, in the lower portion of the key left by the groove, and a longitudinal vertical groove in the upper portion of the key, which groove allows for the movement of the key in its operation. Each key toward its front end has a vertical pin, rigidly secured to it, and extending downward enters into and plays within a slot, in the front part of the frame. This slot is made by vertically sawing or burring into the rear edge of the front portion, at the points desired, the frame being cut away at such edge on its under side, reducing its thickness at such portion to thereby diminish the friction of the pins in their movements in and through the slots as the keys are operated.

To prevent the breaking of the portions between the slots, which might occur on account of the slot being cut across the grain of the wood, a strip is glued on. This arrangement of the keys constitutes their hanging, and it is simple and effective, and such as to give a free and steady movement to the keys when played upon, secures a key of reduced thickness from keys as now made, and in connection with the arrangement of the pin for guiding the key enables the frame and keys to be manufactured at a much less cost than heretofore.

Each key rests upon a vertical valve-stem, which in turn rests upon the valve, having a spring, to the organ reed, and the several valves open inwardly to a common wind-chest located below the valve.

The bellows is located below the wind-chest forming a continuation of the same, and below and under the bellows are located the two exhausters, which are arranged to work separately and distinctly from each other, and to open and close in a vertical plane.

There are passages connecting the wind-chest and the bel-



REED ORGAN.

lows and the exhausters at their rear ends, through which passages the air passes from the bellows to the exhausters when they are operated to exhaust the same, the bottom board of the bellows as it (the bellows) is exhausted, being raised against its springs, its sides being flexible for such purpose. The springs act to force the board down to insure the opening of the bellows for the air which has passed through and sounded the reeds to pass into the bellows to be exhausted therefrom in the continuous operation of the exhausters. There are openings in the bottom board, through which the air exhausted from the bellows by the exhauster through the passages escapes into the open air in the upward movement of the exhausters, a valve freely allowing of this and preventing entrance of air when the exhauster is opened to exhaust the bellows, valves over the passages operating in a similar manner between exhausters and the bellows.

The parts described are all within the compass of the box or casing except the exhausters, which are on the under side of the bottom board.

Each exhauster is operated from a distinct and separate foot-treadle, which are arranged side by side and turn upon pivots at or near their middle, on a supporting-rail connected to the lower ends of the uprights. At their inner, or toe ends, they are connected to their respective exhaust-

ers by suitable connecting rods, one rod to each exhauster and its treadle. These rods at their ends are bent at right angles, which right-angular parts turn respectively in horizontal sockets, one in the inner side near the rear end of the treadle, and the other in a block on the under side of the exhauster, and when in position are held in place by a block or button, pivoted to a block which is adapted to swing over and away from the end of the rod, and when swung over secure and hold the rod from accidental detachment, and when swung away allow the rod to be detached, as desired. Such buttons can be used to hold the rods to the treadles, if desired. Pressing upon the rear end of the treadle by the toe or ball of the foot of the operator or player through the connecting rods pulls down the exhausters, exhausting the wind-chest and bellows, and pressing down the other or front end of the treadle by the heel of the operator or player raises the board of the exhauster into position for another movement downward, as before, to again exhaust the bellows, and so on. Each movement of the exhausters is positive from the operation of the treadle, and each exhauster is free and independent from any spring or springs, as heretofore, and each works independently of and separately from and alternately with the other. Furthermore, the treadles place the action of the exhausters so entirely under the control of the performer that the upward or return movement of the exhausters can be accelerated or retarded by the manipulation of the toes and heels of the performer upon the treadles to increase or decrease the pressure thereon, as may be deemed necessary or desirable.

At each end of the rail is a vertical pin to fit a socket in the bottom end of the uprights, by which the rail is secured to the upright, and so that it can be attached and detached at pleasure.

The swell-board is located at the back of the reed chamber, and arranged to be opened against a spring, through the swing of an arm [which is pivoted to the front of the organ case in the proper direction therefor.

A rod connects the arm with the swell-board, and through it the movement of the arm is communicated to the swell-board. The end of the rod plays in a slot in the arm, which slot allows for the swing of the end of the rod in the operation of the arm to open or close the swell-board. A spring acts to hold the swell-board closed.

To separate the several parts constituting the case of the reed organ when desired to pack the same in a small compass for convenient transportation or otherwise, first remove the ends of the rods from their connection with the exhausters by swinging the buttons, when the ends of the rods can be easily removed from their sockets; then unscrew the screws in the ends of the box and lift the box from the strips which separate the box from the uprights; then detach the treadle-rail from the uprights, removing the rods from their sockets in the treadles, when the several parts can be laid and packed together in a small compass. Reversing the operation secures all parts together again for use.

The Artistic World.

AT HOME.

—Mrs. Tanner, the soprano singer of Buffalo, sails for Europe to-day. She will study abroad for a year or so.

—Fräulein Techtenberg has achieved a splendid success as *Elsa*, in "Lohengrin," at the Thalia Theatre, Philadelphia.

—Mr. Arbuckle is having his usual success at the American Institute. His cornet solos are a feature of the entertainment.

—Among Colonel Mapleson's artists will be Mme. Scalchi, the eminent contralto. She will sing such rôles as *Leonora*, in "La Favorita," *Carmen*, in "Carmen," &c., &c.

—H. Clarence Eddy, the well-known Chicago organist, is giving recitals occasionally in various cities. He will probably go to Rochester, N. Y., to give a recital there. His playing is too well known to need praise.

—Mme. D'Arone, an American lady, has been singing in Italian opera in Mexico, and, it is said, has achieved much

success as *Asucena* in "Trovatore," at the Degollado Theatre during the operatic season at Guadalajara.

—George Schneider, of Cincinnati, intends to give some piano recitals the coming season. He is a good, conscientious player.

—Miss Butterfield, now singing in a church in Albany, is said to have a voice of much sweetness. She sings with excellent taste.

—Mme. Dolaro has been engaged by D'Oyley Carte for six months, on condition that she will remain in New York during that period.

—Angelo de Prose, the well-known pianist, has returned from his European trip. He attended the "Parsifal" festival in Bayreuth.

—Kate Bartlett Davis will probably appear in opera in a month or two. She possesses a good contralto voice, and is a hard student.

—Oscar Weil is looming up as a composer. He possesses a certain gift for melody, and his workmanship is generally of a superior order.

—Marie Vanoni will continue to sing at Koster & Bial's concert hall for some time to come. She has established herself as a favorite.

—Signor Belari has returned to New York from Buffalo. He will give singing lessons and probably edit a musical paper the coming winter.

—The well-known pianist, Fred. Boscovitz, has made for himself a firm position in Chicago. His playing was always noted for grace and refinement.

—Mr. Courtney, the tenor, will return to New York from Buffalo in a day or two. He has been quite successful the past summer in the City on the Lake.

—Mr. Orth, the Boston pianist, is a player of much talent. His reputation in the City of the Hub is increasing every year. He has a good deal of poetry and feeling.

—Col. Mapleson's new operatic star, Mme. Savio, will likely sing *Selika's* rôle in "L'Africaine." If she is what report says she is, she will likely create some sensation.

—Florence Vallière, who has been in New Orleans all summer, has been singing at the Metropolitan Alcazar. She was well received after her rendering of the pieces put down for her on the programme.

—Marie Derivis arrived here last week from Europe to join Maurice Grau's French Opéra Comique Company. She will make her first appearance in this country at the Fifth Avenue Theatre on the 16th of October, in Offenbach's spectacular opera, "Les Contes d'Hoffmann." She has been heard at the Grand Opera in Paris, but her greatest success has been won in Brussels, where she was the original representative in that city of *Carmen* and *Peccolina*. She has sung in both French and Italian opera on the Continent, and was selected to create at Lyons the triple part of *Olympia*, *Antonia* and *Stella* in "Les Contes d'Hoffmann."

ABROAD.

—The tenor Engel recently sang at Aix-les-Bains with much success.

—Teresina Singer will likely be engaged for the San Carlo Theatre, Naples.

—Marianne Brandt has been singing "Fidelio" in Leipzig with great success.

—Mr. Corder has resigned his post of conductor at the Brighton Aquarium.

—Richard Wagner will shortly leave for Italy, where he intends to spend the winter.

—Luigi Arditi, the well-known and favorite conductor, has been in Milan. Also Signor Muzio.

—F. H. Cowen has been appointed principal of the Royal Scottish Academy of Music, Edinburgh.

—Maria Leslino has been engaged for the opera at Varsovia. She made a fair impression while here.

—The baritone, Maurel, has been singing in "Faust" at the Paris Opéra. He was in the same cast as Miss Norton (Nordica).

—Herr Nachez, the violinist, intends giving a series of concerts in Germany, Holland and Belgium during the next three months.

—Emilia Ambre, who left America under peculiar circumstances, has been singing at Bagnères-de-Luchon. She obtained great success in "Traviata" as *Violetta*.

—At the Glasgow Choral Union concerts the forthcoming season, appearances will be made by the renowned artists, Herr Joachim, violinist, and Sophie Menter, pianiste.

—Florence Waud, a young pianiste, has had quite a success at the recent promenade concerts at Covent Garden, London. She was much applauded for her rendering of Schumann's "A minor Concerto" and Liszt's "Second Rhapsodie."

—A ridiculous report has been spread that Clara Schumann is dead. The first intimation of so sad an event would be found in the daily papers, throughout Europe and America, which would assuredly print long biographies of so celebrated a personage. Until then, amateurs need not believe side reports. It is, however, understood that Madame Schumann will not visit London this year.

—Essipoff has been decorated with a gold medal for merit (first class) by the King of Roumania. She has lately played before the Czar at Gatschina.

—Wachtel, the veteran tenor, is now singing at the Kroll Theatre. He has appeared in Adam's "Postilion of Longjumeau." He is now at the ripe age of sixty.

—The celebrated Trebelli recently sang in a concert at the Kursaal, Schwerin, and obtained great admiration for her beautiful voice and purity of style. She conquers all difficulties with great ease.

—The tenor, Delilero, has been singing at the Grand Theatre, Brescia, in Rossini's "Il Barbiere." He is said to be one of the few tenors that is able to attack and conquer the *fortitude* of this music.

—Maria Vachot, who quarreled with Mapleson last year, has accepted a contract for the Rouen Théâtre, season of 1882-83. She will appear in the part of *The Queen* in "Huguenots," then in "Hamlet," in "Lucia," in "Il Barbiere" and "Mignon."

—Mlle. Nordica (Miss Norton), an American artiste, seems to have made her mark in the part of *Marguerite*, and draws good houses at the Paris Opéra. Her fair countrywoman, Miss Griswold, who sang the part last year with equal success, is about to leave Paris for Nice to fulfill an engagement.

—Christine Nilsson has delayed her departure for the United States a week, in order to sing at the first of the series of Harrison & Harrison's concerts at the Town Hall, Birmingham, on October 9. The cast is a strong one, comprising Nilsson and Sterling, Mary Davies, Messrs. Maas, Guy, Maybrick, Buziau and Naylor.

—A daughter of Mme. Lemmens-Sherrington, Ella, has just made the début at the Covent Garden Promenade Concerts. She sang Rode's "Air and Variations" so well that she had to repeat the last variation in answer to a unanimous recall. In her second selection she was equally successful, and will achieve the high position on the concert stage aimed at.

—Glowing accounts are in circulation of a new "star" who is at present in Paris—a dramatic soprano named Mlle. Filomena Savio, a pupil of Signor Muzio. Mlle. Savio has been engaged for America by Mr. Mapleson, and will this winter make her début at the New York Academy of Music in the rôle of *Lucrezia Borgia*. She will sing the music exactly as Donizetti wrote it. Few, if any, singers have attempted this since the death of Mlle. Titiens, and for this reason, if for no other, Mlle. Savio's first appearance will be watched with interest.

—Minnie Hauk will arrive on October 12 for a concert season of two months' duration. The celebrated prima donna declined the proposed engagement for Mr. Mapleson's and Mr. Strakosch's operatic seasons, because these managers would not guarantee the production of two German operas, which she created and which have been written specially for her. During the operatic *tournee* last spring, she received many offers for concerts, and as she is very anxious to appear in as many cities of her native country as possible, she decided to undertake the proposed concerts. So far she has appeared in only seven cities outside of New York, viz.: Philadelphia, Boston, Cincinnati, Chicago, St. Louis, Baltimore and Washington.

Operatic, Choral, Orchestral, &c.

HOME.

Thos. Spencer Lloyd, of Albany, N. Y., has recently finished a new opera, which he may produce in this city the coming spring.

About \$25,000 has been subscribed toward the Music Festival Association, to be held in Philadelphia. Great things are anticipated of this affair.

There has been established the St. Andrew's Choral Society, which is connected with the church of the same name, at Fourth avenue and 127th street.

The next May Festival, of Cincinnati, will bring forth "Israel in Egypt," Berlioz's "La Damnation de Faust," and, as a novelty, Gounod's "Redemption."

Verdi's "Manzon Requiem" will be again given the coming winter by Beethoven Society, of Chicago. Gounod's "Redemption" may also be taken in hand.

A comic opera entitled "West Point," written by Bartley Campbell some three years ago, but which has not yet been performed, will be produced some time this season by E. E. Rice.

The Mendelssohn Club of Cincinnati has laid its plans for the coming season, and will try to do excellent work. Mendelssohn's compositions do not find much of a place on the published programmes, however.

A new society has been formed in Chicago, called "The Church Music Association." Mr. Tomlins will be the conductor. Such works as Mendelssohn's "Lauda Sion," Sullivan's "Prodigal Son," &c., will be given.

The St. Cecilia Society, of Boston, will produce the coming season Berlioz's "Requiem," Gade's cantata, "Psyche" (performed for the first time at the recent Birmingham Festival), parts of Wagner's two operas, "Parsifal" and "Die

Meistersinger," and Max Bruch's "Lied der Glocke." A pretty interesting showing.

The Philharmonic Society, of Jersey City, has commenced its winter's works. Rehearsals have already been held under its conductor, L. C. Jacoby, and good performances are expected to be given. Both the "Messiah" and "Creation" will be performed during Christmas week.

M. de Lazare has just completed a new comic opera, entitled "The Two Mandarins," the scene of which is laid in China. This opera will shortly be produced in this city. M. de Lazare has also nearly completed the libretto to Offenbach's "Bridge of Sighs."

Theodore Thomas has obtained control of the orchestral score of "The Redemption," by Gounod, for two years, and it will be the first work given by the New York Chorus Society this season, and not by the Oratorio Society as reported. Mr. Thomas also has the manuscript in his possession of scenes from the third act of "Parsifal," which will be given at the Brooklyn Philharmonic Society's concert. The *Vorspiel* to "Parsifal" will be one of the numbers performed at the first concert of the New York Philharmonic Society.

The Symphony Society of New York states that through the courtesy of the composer to Dr. Damrosch, it has acquired the sole privilege of performing certain selections from Wagner's "Parsifal," namely, the entire finale of the first act, containing the procession of the Knights of the Holy Grail, King Amfortas's Monologue, the Lord's Supper and the Shining of the Holy Grail. For the performance of these selections the orchestra will be assisted by the boys' choir and male chorus of Trinity Church and St. Chrysostom's Chapel.

FOREIGN.

"Fanfarri" is the title of Suppé's new opera, which will shortly be produced at Vienna.

Maestro Bonicini, according to report, is writing an opera, which will have for its title "Orlando."

"Cornelia," a new opera by Signor Gabbati, has been produced in the Teatro Comunale, Bologna.

A new opera by Vincenzo Bruti called "Adina," has been very successfully performed at the Concordia Theatre, Cupramontana.

M. Mestres has finished a comic opera in one act, "Le Madgyar." M. Mestres is the composer of *Forêt antique*, a dramatic symphony classed amid the best works sent in at the recent prize competition in Paris.

Johann Strauss is in the Tyrol, Austria, completing his new opera, "Venetian Nights," which will be produced in Vienna next December. It will also be produced at the Thalia Theatre, New York, on the same night.

A mass by the popular conductor, Hans Richter, was executed for the first time lately at the Vienna Hofcapelle. The *Wiener Allgemeine Zeitung* praises it without reserve, and says that it is full of poetic power and beauty.

The Twenty-fifth season of the Monday Popular Concerts at St. James' Hall will commence on Monday, October 16, and will be continued until March 19, 1883. The Saturday Concerts are also to commence on October 21 and terminate on March 17, 1883.

Two Paris managers—Vancorbeil, of the Opéra, and Carvalho, of the Opéra Comique—have applied to M. Gounod for permission to have his "Redemption" performed at their respective theatres, each basing his application upon a real or pretended promise.

The approaching opera season in Munich will bring the following novelties to light: "Hallstrom's" "Die Wikinger," Gluck's "Betrogene Kadi," Schubert's "Alfonso und Estrella," Schumann's "Genoveva," and Rheinberger's "Thürmer's Töchterlein," besides other works of more or less interest.

Gounod's "Redemption" will be the attraction at the Bristol Triennial Musical Festival, which is announced to take place in the Colston Hall on October 17, 18, 19 and 20. A new cantata by A. C. Mackenzie, entitled "Jason," will also be produced for the first time. Beethoven's Mass in D, and Rossini's "Moses in Egypt" are also on the programmes.

The series of Saturday concerts at the Crystal Palace recommence this month and extend until the end of May, 1883. Twenty-five concerts will be given, with the usual interval at Christmas. Mr. Manns is to retain the direction of the music, which is a guarantee that the programmes will be as interesting and the orchestra as efficient as to maintain the reputation these performances have so long enjoyed.

Arrangements are being made by the Edinburgh Choral Union for a series of orchestral and choral concerts, under the conductorship of Mr. Manns, with an increased orchestral force. Performances of Gounod's "Redemption," and Handel's oratorios "Judas Maccabæus" and "The Messiah" will be given. Several orchestral works of interest are to be included in the programmes, for the first time in Edinburgh. The principal vocalists already engaged include Albani, Patey and Hutchinson, Carlotta Elliott and Orridge, E. Lloyd,

Maas, Harper Kearton, Santley and Barrington Foote, Mme. Menter and Herr Joachim will be solo pianiste and violinist.

It is stated that the London Bach Choir proposes to give three concerts next season—in February, March and April—at the first of which the programme will consist of sacred and secular choral music without orchestral accompaniment, including (among other pieces) Palestrina's "Missa Papæ Marcelli," and an entirely new anthem left unfinished by the late Sir John Goss, and completed by Arthur Sullivan. Probably Max Bruch's "Odysseus" and J. S. Bach's great Mass in B minor will be selected for the second and third concerts.

Sock and Buskin.

...The Boston Theatre Company played "The World," on September 28 and 29, to good houses at Lewiston, Me.

...Smith played at Lewiston, Me., September 26 and 27, to crowded houses with his "Double Uncle Tom's Cabin Company."

...The Agnes Wallace-Villa Combination played to fair-sized audiences on September 25, 26, and 27 at the Academy of Music, Fort Wayne, Ind.

...Frank I. Frayne appeared as Mardo on September 29 to a good house at Scranton Academy of Music. James O'Neil played in "American King," October 3.

...W. W. Cole's circus appeared as billed at Nashville on September 23, and, as usual, attracted a large crowd. Forepaugh's circus is posted for October 31.

...The Masonic Theatre, Nashville, Tenn., has Callender's Minstrels for October 5, 6 and 7. Barlow & Wilson's Minstrels October 13 and 14, Buffalo Bill, October 19, 20 and 21.

...Joe Murphy appeared in "Kerry Gow" to a crowded house at Scranton. Standing room was at a premium fifteen minutes after the doors were thrown open, and hundreds were turned away.

...On September 28, M. B. Curtis played "Sam'l of Posen" to a \$1,000 house at Fort Wayne, Ind. Hermann appeared there on October 3; Anthony and Ellis' "Uncle Tom" will be there on the 7th; "The Merry War," the 9th; Callender's Georgia Minstrels, 10th; "Farmer's Daughter," 11th; "La Belle Russe," 13th.

...The Barlow, Wilson & Company Minstrels played at the De Gives Opera House, Atlanta, Ga., to such immense big audiences both nights, September 25 and 26, that there was not standing room to be had before the curtain rose. They appeared on the 27th at Macon, Ga.; 28th, Columbus; 29th, Montgomery, Ala.; 30th, Mobile, and at New Orleans one week from Oct. 1.

...The last invention for the protection of theatre audiences is a "penetrable safety wall," which has just been patented by an engineer at Kottbus, Germany. The plan is to make the interior wall in all parts of the theatre of papier-maché, made after a certain method. Such a wall will have the appearance of massive stone, but by pressure upon certain parts, where the words are to be painted in luminous letters, "To be broken open in case of fire," access to the exterior

corridors is to be obtained, whence escape to the outer air can be made.

... "The Blackbird" continues until further notice at the Comique.

... "Around the World in Eighty Days" is the attraction this week at Niblo's Garden.

... J. Haverly has made arrangements with Bartley Campbell to go to California to present his plays there.

... John T. Raymond is drawing full houses to see him as *Fresh, the American*, at Abbey's Park Theatre this week.

... Mlle. Rhéa, in "Adrienne Lecouvreur," played to a fine house, September 26, at the Academy of Music, Scranton, Pa.

... At the Union Square Theatre Mr. Jefferson's fine impersonation of *Bob Acres* is still the leading attraction of the season.

... The receipts of the Union Square Company at Haverly's Theatre, San Francisco, for the past six weeks were \$54,824.

... The Mastodon Minstrels are the favorites this week in Cincinnati. Chas. E. Blanchard has become connected with the company.

... John McCullough played last week at Haverly's Chicago theatre to the largest audiences that ever assembled in a place of amusement in that city.

... Duff's "Passing Regiment" was produced in Ithaca, N. Y., September 25, to a large house. Saturday, September 30, the Lingards appeared in "Divorçons," and were greeted by a fair sized house.

... "De Light of New York" is still on at the San Francisco Minstrel Opera House. There is a change in some of the songs in the first part, otherwise the performance remains the same. The company has several new things in preparation.

... The demand for seats for the first appearance of Mrs. Langtry at Abbey's Park Theatre on October 30 has been so great that Mr. Abbey has concluded to hold an auction sale for that occasion, which will take place about a week prior, and at which John H. Draper will probably officiate.

... Mary Shaw assumed the rôle of *Alice Maitland* in "Mankind," at Daly's Theatre on Wednesday evening of last week for the first time, in place of Florence Elmore, who retired on account of illness. Her performance of the part was good, notwithstanding short notice of the change of cast.

... There appeared at the Academy of Music, Allentown, Pa., under the management of G. C. Aschbach, Joseph Murphy, in "The Kerry Gow," on September 20. On September 22 and 23 "The World" entertained crowded houses. On September 26, Frank I. Frayne, with a very able support, appeared in "Mardo; or, the Nihilist of St. Petersburg." On September 28, "Called to Account" was rendered by Alexander Kaufman, who was very ably supported.

... The cast for "Young Mrs. Winthrop," Bronson Howard's new play, which will receive its initial performance at the Madison Square Theatre on October 9, has been completed. The play is in four acts, calling for two changes of scene. The action is laid in the mansion of Douglas Winthrop, a wealthy New York society man. The following is the cast: *Douglas Winthrop*, George Clarke; *Constance*, his wife, Carrie Turner; *Mrs. Ruth Winthrop*, his mother, Mrs. T. Whiffen; *Mrs. Dick Chetwynd*, a lady of society, Agnes

Booth; *Buxton Scott*, Thomas Whiffen; *Dr. Melbanke*, W. J. Lemoyne; *Herbert*, Henry Miller; *Edith*, sister of *Constance*, Maude Stewart; *Martha*, Della Stillwell.

... "Shaun Rhue," a well-known Irish comedy, was presented on Monday evening at the Windsor Theatre, Joseph Murphy, the distinguished Irish comedian and vocalist, playing the title rôle.

... The Mount Morris Theatre is reported to have opened its season very successfully. Last week "The Lights of London" drew crowded houses, and this week "Uncle Tom's Cabin," Mrs. G. C. Howard as *Topsy* is presented. Last week terminated Mrs. Howard's thirteenth year with this play.

... The regular season at Daly's Theatre will begin on Tuesday next, when "The Squire" will be produced, with Charles Fisher, James Lewis, John Drew, Yorke Stephens, William Gilbert, May Fielding, Virginia Dreher, and Ada Rehan in important parts. This is the last week, therefore, of "Mankind."

... Angelo Williams, the assistant treasurer of Haverly's Fourteenth Street Theatre, is said to be one of the most efficient young men for such a position in the city. He has been three years connected with the theatre, and is said to have always fulfilled his duties to the satisfaction of his superiors. He is handsome, well educated, and highly esteemed by all of his acquaintances.

... "An Old Stager" is the title of the new play written by Jessup and Gill for Mrs. and W. J. Florence. The Florences will begin their season on October 23 at the Grand Opera House, with "The Ticket-of-Leave Man," and will afterward revive during their stay there "No Thoroughfare" and "Eileen Oge." "The Captain," a comedy in three acts, written by George R. Sims, has also been secured by Mr. Florence, and will be produced during his engagement at the Park Theatre, which commences December 25.

Previous to the recent Birmingham Festival the organ in the Town Hall was thoroughly overhauled, altered and improved. Every pipe in the large instrument was cleaned and tuned, and the entire mechanism regulated. A new pneumatic machine was added, so that every pipe now speaks as promptly as the notes of a piano when the key is struck, and a clear trill can be made on the great organ keys, even when coupled to both the swell and choir organs. But the most important of the improvements is the new tubular arrangement of the wind to the huge 32-foot pipes, which hitherto had always been slow in speaking. Now, however, the instant the pedal is pressed down by the foot the note is not only promptly given, but in such volume and richness that it may safely be asserted they are now, for the first time, heard as they should be and should have been all along. The whole of the work has been admirably carried out by Hill & Son, of London, with the aid of Messrs. Bosward, of Birmingham. At present the organ is in splendid condition, and the effect to be obtained from it infinitely greater than ever before. For recitals the instrument is doubly available, and it will be heard with far greater delight than ever before by the residents of Birmingham and surrounding districts. Mr. Stimpson, the Festival and City organist, was mainly instrumental in having all these alterations effected.

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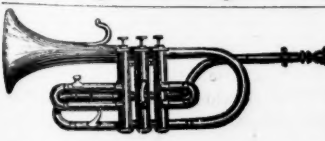
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MUSIC AND THE DRAMA IN NEW YORK.

GLEANINGS OF THE WEEK.

MUSICAL.

FIFTH AVENUE THEATRE.

Mme. Théo again appeared on Monday evening, September 25, in "Les Cloches de Corneville," taking the rôle of *Serpente*. The weather naturally had something to do with the size of the audience, which would have been far larger if there had been no rain. Mme. Théo gave a delightful rendering of her character, and although her singing was not of the best, judged by a high standard, her acting was thoroughly satisfactory. Her hoarseness served to make her singing less enjoyable than it otherwise would have been, although the well-known *chansonette* in the last act was so inimitably given that it was encored and re-encored. Her acting was thoroughly unconstrained and humorous in the extreme, and this in opera of the light school might well make amends for a lack of vocal excellence. M. Duplan, as the *Bailiff*, was infinitely amusing, and shared with M. Mezières, the *Gaspard*, the honors of the evening with Mme. Théo. M. Mezières acted with much power throughout the evening, and deserved the triple recall he received for his acting in the castle scene. Mlle. Dorsay, as *Germaine*, sang quite well, as did also M. Noé, as *The Marquis*, and M. Grinel as *Granicheux*. Upon the whole, the performance was successful, and Mme. Théo has had no cause to complain of her reception by the American public.

On Thursday night, the 28th ult., the performance of "La Mascotte" at the Fifth Avenue Theatre, with Mme. Théo as *Bettina*, drew a very large audience. Altogether, it may be averred that Mme. Théo caused the audience to experience some disappointment. Her acting was not so vivacious as in other operas in which she has appeared, and she cannot wholly rely upon her voice to carry her through the evening. No doubt, the opera is not one suited to display her at her best. M. Duplan, as *Rocco*, and M. Mezières, as *Laurent*, were both excellent, as usual. Noe-Cadeau, who made his début, took the rôle of *Fritellini*, but did little with it, as his voice is of but little value. As *Pippo*, M. Huguet did very well. His voice is above the average, only he should learn how to use it better and with greater effect.

STANDARD THEATRE.

On Tuesday evening was produced the new comic opera (to this country) entitled "Les Manteaux Noirs," written by Parkes and Paulton, composed by Bucalossi. It was performed some two or three months ago at the Avenue Theatre, London. The work was well received on Tuesday evening by a good audience. The libretto is bright and entertaining. The scene is laid in Castile, while the plot hinges on the adventures of a newly made bride, who is temporarily separated from her husband. She is named *Girola*, the belle of Velodos, who is betrothed against her will to a miller (clownish and comical) named *Dromes*. This *Dromes*, for a consideration, is induced by a mysterious cavalier to allow him to take his place at the altar. This is not, however, done. *Dromes* is searched for and found in the village, and is requested to take his bride home to the old mill. *Dromes* absents himself temporarily, hoping for the right man to come along, when *Don Philip of Arragon*, the consort of the queen, appears at the old mill, the young bride's beauty having taken his fancy. There now appears his grand chamberlain and also the real bridegroom at the mill, and the bride being in suspense and *Dromes* in despair, great confusion ensues, especially as the lights go out and their various positions become involved. At this juncture, *Girola's* husband tells her of the trick he played, with *Dromes's* aid, and is just on the point of telling his name, when the queen and her suite unexpectedly arrive in search of the king, her too amorous consort, but who is not discovered, nor the real bridegroom, who has escaped. The grand chamberlain is thus placed in a compromising position, and now commences the bride's work of trying to discover who has taken *Dromes's* place at the altar. She accomplishes this in the last act, recognizing among the court train the voices of the three intriguers in the black mantles, who were in the mill with her. *Dromes* is also looking for them to recover the money promised him for his bride. The mantles he picked up in the mill aid him to discover them, and *Don Luis*, owing to his identity, claims *Girola*, when all is explained. The music throughout the opera is light and not very original. It is often pretty and tuneful, which is about all that can be said. The orchestration is quite fair. Mr. Mansfield, as *Dromes*, a new comer, made an excellent impression, and played his rôle in a most humorous manner. He is the son of the late Mme. Rudersdorff. Mme. Dolaro as *Girola* was also successful, and both in her acting and singing pleased the audience greatly. She was encored. Fanny Edwards as *Isabel* was ordinary in her part, while Miss Rivers as *Clorinda* had nothing to display herself in. Mr. Riley as *Don Philip* was hardly satisfactory, while Mr. Wilkinson as the *Grand Chamberlain* did not do too well. Mr. Carleton as *Don Luis* made a good impression and sang quite well a new song by Mr. Cellier, the capable conductor of the rather satisfactory band. The rest of the cast averaged only fair work. The stage was well managed by Charles Harris. The opera, upon the whole, was successful.

THE METROPOLITAN ALCAZAR.

On Monday evening, the 25th, Offenbach's operetta "Breaking the Spell" was produced. As *Jennie Nood*, Fanny Went-

worth made a good impression, singing and acting with much skill. As *Peter Bloom* (the lover of *Jennie Nood*), Paul Vernon was fairly successful. As *Matthews*, the old Chelsea pensioner, J. H. Poulett was very satisfactory, personating the part in a manner at once natural and effective. There were two ballets. Ariel, the flying dancer, appeared in one, "Le Styx," and pleased much by her graceful motions. Mis Van Huyck rendered her songs in good style, and was one of the pleasing features of the entertainment. Besides the laughable rendering of the well-known cat duet by the Martens, the Gerards appeared in their "Aesthetic Minuet." The audience seemed pleased with the entertainment, although it was only of moderate size.

TONY PASTOR'S THEATRE.

The Boston English Opera Company appeared on Monday evening, the 25th, appearing in Suppé's work, "Donna Juanita." The work was fairly successful, partly owing to the performance of Annie Callaway as *Donna Olympia*, Ellis Ryse as *Don Pomponio*, and Percy Cooper as *Gaston Dufaur*. Rose Beaudet had a somewhat difficult double rôle to personate—that of *René Dufaur* and *Donna Juanita*. While dressed as a woman she never forgot that she was supposed to be a man. The other parts were filled by Hattie Starr, *Petrita*; Tillie Parker, *Marco*; Clara Dixon, *Pasquita*; Fred. Dixon, *Colonel Douglas*; Arthur Van Houten, *Riego*; Harry Dall, *Gil Polo*; J. W. Armstrong, *Picador*, and Walter Allen, *Diego*. The chorus was not efficient and sang out of tune. The costumes and scenery were very satisfactory.

DRAMATIC.

MOUNT MORRIS THEATRE.

The new Mount Morris Theatre, Harlem, was opened on Monday evening, September 25, under the management of J. Hamilton & Chandler. On this occasion the "Lights of London" was presented, and when the curtain was rung up on the first act the auditorium was crowded in every part, the gallery being fairly packed. The popular melodrama was presented by J. W. Collier's Company, and was received with the greatest enthusiasm. Of those in the cast Mrs. Yeamans repeated her former success as *Mrs. Jarvis*. Dominick Murray's *Seth Preen* was well received, and Horace Vinton as *Harold Armytage* pleased the gallery immensely. The interior of the theatre, with its new and bright decorations, presented quite an effective appearance. Many of the leading residents of Harlem were present.

GERMANIA THEATRE.

"Count Waldemar," by Gustave Freytag, was admirably given, on September 25, to quite a large audience. The play is melodramatic, but true to life, and afforded many opportunities for good acting, which were improved by the company. The great scene of the evening was between Fräuleins Bensberg and Honnef, in which the latter displayed great tragic powers, which contrasted finely with the childlike manner successfully assumed by Fräulein Bensberg in the character of the gardener's daughter.

WINDSOR THEATRE.

Minnie Palmer introduced "My Sweetheart" to the patrons of the Windsor Theatre, September 25, and despite the weather had a large audience. The supporting cast was the same as that which was at the Fourteenth Street Theatre the week previous. Miss Palmer as *Tina*, the heroine of the play, won frequent applause, and the songs she introduced were generally encored. Toward the end of the week the rush was immense to see this favorite soubrette in this popular play. The productions at the Windsor so far this season have been excellent.

HAVERLY'S BROOKLYN THEATRE.

"Michael Strogoff" was presented by the Kiralfys last week at Haverly's Brooklyn Theatre. The stage business of the five acts, twelve tableaux, the story of the Russian courier's love, perils and triumph, was brought with great force and effect. The house was crowded all the week, and the applause that greeted each step of the play was sufficient to warrant the assertion that the spectators were well pleased with the entertainment.

NOVELTY THEATRE, WILLIAMSBURG.

"Uncle Tom's Cabin" was the attraction last week. The play was well given, and Mrs. G. C. Howard, in her well-known performance of *Topsy*, was received with the favor accorded to an old friend.

BROOKLYN PARK THEATRE.

Mary Anderson was frequently and heartily applauded on last Wednesday evening at the Park Theatre, Brooklyn, in "Evadne." Mr. Downing, in the rôle of *Vicentio*, also made a good hit. Among the other attractive impersonations made by Miss Anderson during last week at this theatre were *Juliet* in "Romeo and Juliet," and *Julia* in the "Hunchback." On each occasion the theatre was crowded.

WALLACK'S.

The "Parvenu," a three-act comedy by G. W. Godfrey, was produced at Wallack's Theatre on Saturday evening, and accorded a hearty reception. The play is a charming comedy, and possesses merits quite sufficient to duplicate here the success it met with at the Court Theatre, in London, where it was produced last April. As to the mounting of the piece it may be said that Mr. Wallack has never more beautifully set his

stage, and the landscape which was disclosed when the curtain rose was received with great applause. As to the cast it may be said that Mr. Elton as the *Parvenu*, acted with care and an appreciation of the humor of the part. Mr. Edwards and Miss Germon, as the intriguing *Sir Fulke* and *Lady Pettigrew*, were excellent. The success of the evening was made by Miss Measor, who, as *Mollie Ledger*, the charming daughter of the *Parvenu*, played the *ingenue* character of the play with delightful effect, which brought her before the house to acknowledge a call which was no empty compliment. Miss Wilton as *Cawdolen* acted with conscientiousness and earnestly strove, no doubt, to invest the part with the grace and sweetness intended by the author. The piece will probably obtain warm recognition, and a long run of deserved popularity.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

William A. Pond & Co., New York City.

1. Sign no more, Ladies. (Part song—female voices)..... Oscar Weil
2. Spring is Here..... " " "
3. In Our Boat..... " " "
4. The River Shore..... " " "
5. Ave Maria..... " " "
6. Song of May..... " " "

No. 1.—This part song is quite well written and even somewhat pleasing, but the fourth voice goes a tone too low, F, as there are very few females with voices that can take the G with any power and give any quality of tone at all.

No. 2.—As interesting as No. 1, but here and there containing passages open to objection. The lower voice does not descend below G—wisely enough.

No. 3.—Will probably be liked as well as any of the six, for it is melodious and nicely written. Perhaps here and there the leading of voices might be judiciously altered. Otherwise the part-song is one that can be recommended for female seminaries and the home circle.

No. 4.—Quite pretty and tuneful, although it will perhaps be found to contain intervals awkward to sing in tune. Although having nothing original about it, it is quite interesting.

No. 5.—It is the most elaborate work of the six part-songs, and, as a matter of course, is the least interesting of them. There are also many passages that might be better presented for the singers as well as with regard to leading of voices.

No. 6.—Is as pleasing as its fellows, and proves Mr. Weil has some talent for writing such trifles. The whole series of six will be very welcome to those who are seeking new part-songs for female voices.

Ed. Schuberth & Co., New York City.

1. The First Ride..... (piano)..... Charles Fradel
2. A Pleasant Message..... " " "

No. 1.—A nicely-written, pleasant little piece, of only average difficulty. True it is a trifle monotonous, and lacks variety of idea and modulation. For all this, however, it will please young players, and this is all the composer had in view.

No. 2.—Is quite as pretty and pleasing as No. 1, by the same composer, if not more so. Of course, both pieces are intended for instructive purposes, and in so far they are successful.

M. Gray, San Francisco.

1. Fickle Mollie..... (song)..... August Mignon
2. The Billets-doux Waltzes..... (piano)..... W. Stuckenholz

No. 1.—This is a pleasant ballet, but cannot compare with other vocal works by the same composer. It will please a certain class of singers, and perhaps the public. In two passages in each verse consecutive fifths appear between the voice part and bass accompaniment, although it would have been an easy matter to have avoided them. Compass, D to G—an eleventh.

No. 2.—These waltzes are fairly well written, but none of the subjects possess any charm, being rather commonplace and dry. The composer would have done better to have sought further for his ideas, seeing that he is able to present them in quite an acceptable shape.

The Liverpool Town Hall organ, performed upon regularly by Mr. Best, needs some attention, if reports are true. When Mr. Best resumed his recitals after his return from Europe, the instrument was in a state of unplayableness that tried the patience and temper of both performer and listener. This is not as it should be, seeing that the City Council make an appropriation of \$1,000 per year for keeping the huge organ in thorough order. Mr. Best had to come to a complete standstill in one of his pieces, no fewer than two notes, a semitone apart, persisting to cipher all the time. It seems somewhat strange that such things should happen to an instrument on which no money has been spared, and which is supposed to be perfect in every part so far as money and the skill of the builder could make it. So says a Liverpool writer, and with his view of the affair we certainly agree.

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Southern Office: F. G. HANCOCK, General Manager, corner Broad and Alabama Sts., ATLANTA, GA.

THE question of new designs for pianos and organ cases is being agitated in England. A writer in a trade paper suggestively remarks: "Novelties are the order of the day, and the country that produces the most perfect in quality and reasonable in price is the one to do the trade; therefore, I say, English makers ought to be the first to introduce new designs." Stubborn facts tend to prove that America can justly claim to be the country, *par excellence*, that produces the most perfect pianos and the greater number of novelties (with regard to cases) in the piano and organ line. English makers will have hard work to be the first to introduce new designs, as our manufacturers have set the example for their imitation. England is, no doubt, a great commercial country, but its stumbling-block is its conservatism. There is no lack of push of a certain kind in England, but the interest in new and novel devices is scarcely strong enough in piano and organ makers.

THE interviews with managers now and then published in the daily papers are almost always amusing to those who have any knowledge of what is being talked about. Singers of only limited ability and average voice are said to have set Europe ablaze with excitement, while we all know that here they occupy a very secondary position indeed, and are listened to with passive indifference. While reading such interviews many of the more intelligent general public must smile, and quietly put down what has been promulgated as the fabrications of a hopeful manager who has spent money in one way to make it in another. Nevertheless, the fact remains that with all of the puffing possible money is rather lost than gained when an artist's talent does not come up to ordinary expectations. This is much oftener the case when native artists have visited Europe, and returned to those who know exactly the height and depth of their natural gifts and acquirements. Truth is mighty and must prevail.

LITTLE by little opera-bouffe stars are becoming scarce—as scarce as real opera-bouffe composers now are. Soldene and Aimée are both *passée*, and Paola Marié and Théo have not the *chic* that the two old stagers just mentioned possess. The fact is that opera-bouffe is being rapidly superseded by the clearer and healthier opera comique, a state of things by no means to be regretted. Comic opera took a great bound when "Pinafore" was produced, and it may be said that the foundation of an English comic opera school has been laid. The chief fault to be found with the present state of comic opera is not so much with regard to the music of the works themselves but with the average interpretation of them. The demand for numberless troupes has brought out an army of incompetent singers, whose small musical gifts detract from the general excellence of their acting. Besides a comic opera is rarely represented with a thoroughly good orchestra, without which no performance is enjoyable.

THERE seems to be no end to new musical inventions of the mechanical order. The orguette and its various offshoots are among the latest produced for public amusement and profit. A German named E. Gerber, residing in the fatherland, has just brought out a "musical perambulator," an announcement that will be read with pleasure by parents who desire to have their babes take in musical sounds from their birth. The possibilities of this "musical perambulator" are very great. Not having received definite information concerning this important invention, we are all in the dark with regard to its action and the quality of the music it performs. Naturally enough, the trade is somewhat interested in such an invention. No doubt the turning of the wheels sets the music-producing machinery agoing, and perhaps there is an arrangement perfected by means of which the number of tunes is made unlimited. There will, probably, soon appear a new advertisement in our columns on behalf of "The Musical Perambulator Company," &c.

A NEW copyright law has been brought forward in England relating to musical compositions. It is designed to protect performers from being harassed by lawsuits for rendering without permission songs, &c. On and after the passing of this act the owner of the copyright will be forced to print upon the title page of every copy issued a notice stating that the right of public representation or performance is reserved. "A result of this act," *Musical Opinion* says, "will be a demand for new editions of old and favorite songs. Vocalists are already said to be overhauling their stock of music, not liking to risk singing from copies whose appearance is too antique." It is cause for congratulation that a matter of so great consequence is now finally decided, and it only remains to be seen what effect, if any, it will have upon our own copyright law. Singers are not so rich as a class, nor do they obtain so large a fee as to be able to pay for the privilege of singing a song, which, if even popular, can be set aside for others that are free to all for performance. For England the matter now is settled.

MINOR TOPICS.

NAMES are now so generally given to compositions, even of the higher order of merit, that music may be said to have fairly reached the descriptive stage of its existence. The custom has been growing steadily for years, and it will hardly ever be eradicated. Many musicians there are who conscientiously object to the practice so extensively followed. They assert that "good music does not require such sign-posts." Granted. But these "sign-posts" do not make music bad if it is good, and, therefore, there is no cause for complaint so long as the names are really suited to the music. "Sign-posts," as these titles have well been designated, are useful in so far as they prevent misinterpretations of the character of compositions. The difficulty lies with inferior works, for the names appended to them have generally nothing in common with the music. Thus there is no reason for naming them.

AIRS and variations for piano are abundant enough, due to the fact that very little musical knowledge and talent is required to select a commonplace air already in existence, and then to surround it with still more commonplace arpeggios and runs, mixing in among them a goodly supply of trills, &c. Pieces of this character are all alike in general structure, and their contents vary very little. But how different are the airs and variations of a gifted composer! From a charming and simple original air he evolves variation after variation of the most beautiful character, exhibiting skill and imagination of a high order. Then the work as a whole is a unit, utterly different from the brilliant and empty patchwork of amateur productions—or productions written for amateurs. Variations should naturally grow out of the theme and form a living part of it, but in order to write up to this standard talent of a very high order is demanded, with unlimited cultivation.

THE one great characteristic of modern composers is their search for effect—pure effect. As a writer humorously remarks we are constantly reminded of all kinds of effect—fine effect, grand effect, pleasing effect, striking effect, unpleasing effect; in fine, every possible kind of effect. In short, says the writer referred to, "it is all effect and no cause." Yet there is no effect without its cause. Too true, in these days "legitimate" effect is given the cold shoulder and "sensational" effect has taken its place. Of "legitimate" effects the works of the old masters are full, but of "sensational" effects they are barren. How many grand and beautiful effects there are in Mendelssohn's "Elijah"! A grand effect is undoubtedly that of the few last bars of the chorus, "Thanks be to God." And how simply prepared! A few plain chords after a rapid descending scale. Of sensational effects Berlioz's works are full, as is well known and unconditionally admitted. The question at issue is whether all sorts of effects are not justifiable?

Music in Detroit.

[FROM OUR REGULAR CORRESPONDENT.]

DETROIT, Mich., September 24, 1882.

A COMPANY of young misses has been drawing large houses at the Detroit. Little Corinne, Nellie Hesse, and a fair number of burlesque actors form the company that has played "The Magic Slipper," with interpolations of selections from operas and a team of Shetland ponies.

At Whitney's the C. D. Hess Opera Company has been drawing excellent houses the entire week, playing "The Chimes of Normandy," "Bohemian Girl," "Mascotte," "Maritana," "Fra Diavolo," and Saturday night "Martha." This last opera was the occasion of the debut of Cora R. Miller, but lately returned from a concert tour in Australia. Miss Miller displayed a magnificent voice, rich, flexible and adapted to more dramatic parts than the quasi-comic character of *Lady Harriet*. Her reception was enthusiastic, with numerous recalls, flowers *ad infinitum*, which must have been highly gratifying to the debutante, as well as to her managers. She is a strikingly handsome woman and a promising actress. Alfred Wilkie, though he worked hard during the entire week, sang with exquisite grace the rôle of *Lionel*, renewing the favorable impression he had made on previous evenings. Henry Peaks, as *Plunket*, was of course faultless, which may be said also of Rose Leighton. The other artists of the Hess Company are equally pleasing in their respective parts, the chorus exceptionally good, though the orchestra was abominable, and there is no doubt that this shrewd manager will soon work his way back to works more on the par with such as "Martha," "Maritana," &c., in which case he will press pretty closely rival managers; for the public is tired of "Olivettes," "Mascottes," and begins to look and wish for something better.

J. de Zielinski is back from New York and already busy with pupils. So are Hahn, Meyer, Mazurette, and several others.

Music in Chicago.

[FROM OUR REGULAR CORRESPONDENT.]

CHICAGO, September 30, 1882.

DURING the past week the Hess Opera Company has been playing at the Grand Opera House. The general impression seems to be that the "immeasurable array of talent" announced by the manager would be hard to find. In other ways the advance notices seem scarcely warranted by the facts in the case.

The company travels with an orchestra, consisting of a conductor, to which is added from Chicago players the requisite executive talent. The operas presented have been "Chimes of Normandy," "Bohemian Girl," "Olivette," "Fra Diavolo," "Martha," and the "Mascotte." "Maritana" is announced for this evening. A marked increase in precision, particularly in the chorus, has been observed during the week.

Apropos of the "immeasurable array of talent," the *Saturday Herald* observes, that it "was not unpacked in this city," which explains all, and vindicates the manager. The performances have been well attended.

Thursday evening the Litta Concert Company appeared at Central Music Hall. Litta is advertised by her manager as "America's greatest concert soprano," "the acknowledged American queen of song," &c. To say nothing of Kellogg and Thursby, there are several other native singers now in this country who easily surpass Litta. It cannot even be said that Litta's artistic work is what it was on her first appearance here, much less could it be charged that she had made any advancement in her art. While her voice has become somewhat heavier in the past two or three years, it has lost in smoothness, if I may judge from last Thursday's concert, and the quality of tone is by no means sympathetic. Her singing of the great aria of *Agatha* from "Der Freischütz" was very unsatisfactory, as regards both technical finish and interpretation. Miss Beere, the contralto, achieved a more marked success than Litta—a fact which I find due to the sympathetic quality of her voice, which won instant appreciation. Balanza has a strong voice and an impressionless manner. The programme stated that "he gives a chest high C with a *verve* and resonance which electrifies an audience." Concerning this statement one cannot judge from his appearance on this occasion, as the C was not produced. Possibly it is undergoing repairs for the approaching season. Louis Blumenberg, the cellist, has by no means a large tone, but he has a smooth technique and proved himself a fine artist. He made a great impression. B. reghy, the basso, has a large voice. Of him little more can be said. Mr. Boscovitz played Liszt's "Hungarian Rhapsody, No. 12." His particular excellence is in soft and delicate work. For an encore he played his own "Queen Elizabeth's Minuet" in a very tasty manner. Dr. Barnes and W. H. Clark assisted in the sextet from "Lucia." Joseph Harrison handled the accompaniments creditably; they were always judicious, to say which is to award high praise.

Edward Heimendahl announces a series of orchestral concerts at Central Music Hall during the winter. Of the first concert Mme. Carreño will be the soloist. It seems doubtful if Chicago will support two undertakings of this sort.

Mr. Bartlett is doing quiet, hard work with the Mozart Society (male voices). In selecting him for a leader, the society has made a step forward.

Mr. Tomlins has organized a children's class for the pur-

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pose of training young voices in right methods of singing. He will also give some cantatas and other suitable characters during the season. Two rehearsals have already been held, at which the attendance numbered over two hundred. It is an excellent undertaking, and one in which the musical public will wish him every success. The effect of his present work will make itself felt in due time in our May Festival choruses. The chorus lately organized from the Festival Chorus, also under Mr. Tomlins' direction, of which I gave an announcement several weeks ago, has begun its work for the season. It is reported that it will be heard both in concerts and at a Sabbath evening service to be held at Central Music Hall. I know that such a plan has had some shape in Mr. Tomlins' mind for several years past.

H. Clarence Eddy announces a series of five organ recitals to be given Saturday noons, beginning October 7. The programmes will comprise some of the choicest organ works of German, French, Italian, English and American writers.

Miss Thursby will appear in three concerts in this city, October 17, 20 and 21. She will be assisted by Emily Winant, Maude Morgan, Teresa Carreno and Ferranti.

FREDERIC GRANT GLEASON.

The Philadelphia Musical Season.

[FROM OUR OWN CORRESPONDENT.]

OFFICE OF THE LOCKWOOD PRESS, 150 South Fourth Street,
PHILADELPHIA, October 2, 1882.

THE preparations in progress on every side in Philadelphia for the musical season cannot but induce the hope that this city will resume this winter the artistic position which she held before the war. Without counting the different opera troupes which appear annually, several special organizations promise concerts of classic music, which will compare favorably with those given in cities more favored than this.

First in rank is the Philadelphia Music Festival Association, which has begun its rehearsals. William W. Gilchrist and Chas. M. Schmitz, the musical directors, and C. Hartman Kuhn and Francis D. Lewis form a committee to select the chorus, and have chosen an excellent choir of 500 voices, which is said to have exhibited at the first rehearsal a power and harmony which promise the best results for the festival. The first part of the 46th Psalm (Cincinnati Prize), composed by Mr. Gilchrist, was put first under study, and after the rehearsal the composer, who conducted in person, was made the subject of an ovation from the choristers and the audience. It is a very fine composition, largely treated, very dramatic, and of great effect. Mr. Thomas, who conducted the orchestra at Cincinnati on the first production of this work, will doubtless present it at one of his concerts this winter.

The music committee of the festival is composed of S. Stern and F. C. S. Darley, vice-president of the association. On the return of the latter, now attending the festival at Worcester, the selection of soloists will be made. F. C. S. Darley is himself a composer of merit. Among the oratorios which he has written I may mention "The Cities of the Plains" and "Malchus," of which the orchestration is very remarkable. He has composed an opera, "The Magic Bell," which will be represented this winter by the Boston Ideal Company.

Adelaide Phillips, who was anxious to create the principal rôle, has delayed the representation of the opera for a year, because of her ill health. Her sister, Mathilde Phillips, will take her place. "The Magic Bell" is said to be a grand opera with recitatives, and will be brought out in one of the Western cities for the first representation, and not until the artists are perfectly at home in their parts will it be brought out at the larger cities.

The Germania Orchestra has again selected for its *chef d'orchestre* William Stoll, Jr., who for two years has conducted it with success, and who has contributed largely to putting the Germania in the front rank among the best orchestras of the country. Independently of the Thursday concerts at the Academy of Fine Arts, which have become a Philadelphia institution, and which will be resumed on October 26. The Germania, encouraged by the success of the two concerts given at Horticultural Hall last winter, will give at the Academy of Music six subscription concerts on the following dates: November 11, December 16, January 20, February 17, March 24, May 12. Mr. Stoll intends to select the soloists from instrumentalists and singers of known ability and repute.

Philadelphia will celebrate with the greatest éclat this month the Bi-centennial of the landing of Penn in Pennsylvania. The music will be an important feature in this celebration. A great musical tournament will take place, to which the following-named Welsh choirs have been invited: Cambrian Choral Society, Lackawanna, Hyde Park; Lackawanna Choral Society, Hyde Park; Luzerne Choral Society, Plymouth; Philadelphia Cambrian Choral Society (male voices); Schuylkill and Carbon Choir, and Wilkesbarre Choir. These organizations number together 2,500 to 3,000 choristers, who will sing "The Star Spangled Banner" and "The Men of Harlech," under the direction of Prof. Wm. G. Fisher (Gould & Fisher, 1210 Chestnut street).

The Cecilian Society, whose value New Yorkers appreciated at the "May Festival," in which it participated in the execution of "Israel in Egypt," has resumed rehearsals under the able direction of Michael Cross, and proposes to give "The Messiah" at its concert at Christmas.

E. B. Pugh has issued the programme of the twenty-seventh series of the "Star Course." Among the names on

the list I find those of Emma Thursby, Marie Litta, and also Gilmore's orchestra.

The foregoing details will give an idea of the activity which pervades the musical world here, and which give Philadelphians the greatest hopes for a musical season, which begins under the happiest auspices.

JULES VIENNOT.

Notes and Actions.

...Jarvis Peloubet is a grandfather.

...Mr. Biddle, of Brooklyn, wants a cheap organ.

...T. Leeds Waters' warerooms are open evenings.

...W. B. Tremaine will soon be on the road again.

...S. A. Ward, Newark, N. J., sells the Christy piano.

...Albert Weber is one of the busiest young men in the trade.

...J. M. Pelton's new style of chapel organ is very handsome.

...G. D. Smith, Rochester, N. Y., sells the Standard organs again.

...The Mathushek Piano Company is very busy in upright pianos.

...A. H. Hammond left New York Sunday evening for Boston.

...Ayres Brothers, Keokuk, Iowa, are large dealers in pianos and organs.

...D. T. Bradford, Atchison, Kan., has been in the music trade thirty years.

...G. P. Smith, Somerville, N. J., was in this city on Wednesday.

...Horace Waters has a fine display of pianos at the American Institute Fair.

...E. L. Cross & Brother, Tremont, Ohio, sells six-octave organs almost exclusively.

...Barbee & Co., dealers in musical instruments, Fort Smith, Ark., have been burned out.

...A new organ which cost \$1,600 was recently erected in the R. C. Church, Portland, Me.

...W. H. Walker, piano dealer, New York city, has given a chattel mortgage for \$10,000.

...Chas. B. Lawson, of Wheelock & Co., says that the firm's trade in uprights has increased largely.

...Mr. Stewart, of Lafayette, Ind., has been staying at the Fifth Avenue Hotel for about ten days.

...J. W. Whiting & Son, organ-reed manufacturers, are contemplating to remove to Brattleboro, Vt.

...Vinton Brothers, general agents for Peloubet & Co., close their warerooms at five o'clock every day.

...The Sterling Organ Company received orders for one hundred and fifty-five pianos on last Saturday.

...Samuel Hamilton, Pittsburg, Pa., has given up the Peloubet organ, and taken the Sterling in its place.

...Cad. Pryer, Scranton, Pa., has taken the agency of the Wheelock piano. He was in town this week.

...It is said that Wheelock & Co. will probably open their retail warerooms at No. 7 West Fourteenth street.

...Mr. and Mrs. R. W. Blake were at the Fifth Avenue Hotel on Wednesday and Thursday of last week.

...J. W. Burke, of J. W. Burke & Co., Macon, Ga., was in town last week, and made large purchases for the fall trade.

...Kranich & Bach are far behind with their orders, notwithstanding the fact that they are taxing their facilities considerably.

...J. & C. Fischer are now bringing out a number of uprights in elegant mahogany cases which are embellished with rich carvings.

...There has not been any successor appointed to the position recently made vacant in A. Weber's salesroom by the resignation of F. K. Jones.

...T. C. McEwen, father of E. H. McEwen, of the Sterling Organ Company, was the owner two years ago of the city of "Pullman," near Chicago.

...Cable & Sons shipped last week twenty-five pianos, and they report that this is the busiest season they ever had. Robert Cable, Jr. says that he had to refuse orders for cases owing to the fact that the firm is so busy with pianos.

...A new firm, under the style of W. A. Watkins & Co., is about to open a wareroom at Texarkana, Tex., for the sale of pianos and organs. W. A. Watkins, the senior partner, was until recently with the Louisville house of D. H. Baldwin & Co., and has been in town for some days making selections with that view.

...A reporter for THE COURIER called at the Sterling Organ Company's New York warerooms a few days ago and found E. H. McEwen busy talking and smiling, not with customers, but with three rivals in the trade. When asked how he could do such a thing (something unknown in the organ business), he said, "Life is too short not to be on friendly terms." The rivals were George Cook, of the Shoninger Organ Company; Jarvis Peloubet, of the Standard Organ Company, and Mr. White, of Wilcox & White. It is to be hoped that the time may soon come when all of the music trade may meet socially, and together discuss the interests not only of the manufacturers, but the best mode of selling and of meeting the wants of their agents.

...B. N. Smith shipped a large number of elegant cases to Philadelphia last week.

...A. Poure, piano dealer, Independence, Iowa, has given a chattel mortgage for \$118.

...Bennet & Frisbie, dealers in pianos, San Francisco, Cal., have had their stock attached.

...Up to the time of going to press there was nothing new to record about the Steinway strike.

...Osceola A. Whitmore, dealer in musical instruments, Boston, Mass., has given a chattel mortgage for \$780.

...Wm. Steinway, of Steinway & Sons, sailed on Saturday from Liverpool for this city, per steamship Alaska.

...It is said that for some time past there has been little or no demand for baby grands, and that the squares are getting the preference.

...Saxe & Robertson, New York agents of the Esty Organ Company, report that there is a very large demand now being made upon them.

...The Mechanical Orguinette Company has introduced an improvement in its musical cabinet in the nature of a pressure cap. By its means the reeds are made to speak softer and the range of the expression is increased.

...F. J. Schwankovsky & Co., successors to Adam Couse, Detroit, Mich., while East last week, bought largely in New York and Boston for their music house. They have added the "Vose" pianos to their already complete stock.

...Owing to an increase of business, Weser Brothers have leased the buildings, 413 and 415 West Thirty-seventh street, as an additional factory, and have begun operations there this week. The old factory in Thirtieth street will now be used principally as a varnishing and finishing department. The facilities are increased fully one-half.

...The music establishment of Conover Brothers, on Main street, at Kansas City, Mo., was burned out on September 26. The firm carried a stock of \$15,000, with \$11,000 insurance. The damage from water will be very heavy on account of the nature of the stock. Damage to the building light. The firm occupied three floors. Origin of the fire unknown.

...Behning & Son have issued a new illustrated catalogue. It contains fifteen engravings, eleven of which represent the instruments manufactured by the firm, and the other four show different parts of the instruments. The descriptive matter contains a great deal of general useful information as well as much explanatory matter in reference to the instruments. The catalogue is printed on excellent paper and is neatly compiled.

...There are some young piano firms in this city which deserve great credit for the manner in which they have pushed their business, thereby proving that it is true that "industry begets wealth." Perhaps there is no more energetic concern in this city than that of Behr Brothers & Co., and the result is apparent. The firm has been constantly increasing its facilities, and notwithstanding this, it has been unable to keep up with the demand. Owing to this state of affairs, the firm has secured a building adjacent to its factory. It is four stories high, and is 25x100 feet in size; it will be used solely for the manufacture of piano tops and as a varnish department. The firm will now be able to manufacture about forty pianos per week and to produce a larger number of cases.

...Among the visiting members of the trade to the city during the week were J. Haines, general traveling agent for the Ithaca Organ Company, Ithaca, N. Y.; J. W. Burke, of J. W. Burke & Co., Macon, Ga.; Mr. Addis, of New Brunswick, N. J.; D. F. Beatty, Washington, N. J.; O. H. Unger, Reading, Pa.; W. Oland Hoyt, Danbury, Conn.; C. A. Dionysius, Newark, N. J.; A. W. Blake, Pottsville, Pa.; A. H. Hammond, Worcester, Mass.; Geo. B. Kelly and Mr. Weber, of the Automatic Music Paper Company, Boston; Horace W. Coon, Syracuse, N. Y.; Mr. Rockefeller, of Cadly & Sons, Hudson, N. Y.; F. Buttery, Norwalk, Conn.; Joseph Brinton, Lakeville, Conn.; E. T. Paul, Martinsburg, W. Va.; R. D. Gardner, Adams, N. Y.; William Stines, Pittstown, N. J.; C. W. Stewart, Brattleboro, Vt.; A. B. Campbell, Jacksonville, Fla.; E. W. Corey, Middleville, N. Y.; C. S. Green, Fall River, Mass.; Mr. Stewart, Lafayette, Ind.; Cad. Pryor, Scranton, Pa.

...When the pilot of a craft is temporarily absent from his post, it is natural to expect that the person who fills his place may have some obstacles to surmount before a perfect knowledge of his duties is attained. However, when there is a smooth sea, a good ship and perfect working apparatus, the difficulties are few and the management comparatively easy. It sometimes happens that the manner of conducting a firm's business has a similarity to the management of a ship. On such an occasion the skill in guiding movements is centred principally in one great master mind, and while the lieutenants may be men of great executive ability, still from the want of practice in holding the reins, they will experience a difficulty when they have occasion to do so. However, some concerns are always ready for every emergency, and if the "guiding star" happens to be absent through sickness or otherwise, others are generally posted sufficiently to fill his place. When Ernst Gabler met with his recent accident, several members of the trade were under the impression that should he not recover the business would never be carried on with the same ability. Events have proved otherwise, and his brother, who jumped in and seized the wheel at the critical moment, showed that he was capable of conducting affairs in the most admirable manner, and everything went on as usual. Mr. Gabler himself now conducts his business

in all of its details and reports it brisk and steadily growing. He visits the factory constantly.

....Hardman, Dowling & Peck are getting in shape to have a stock of pianos ready for the holiday trade. Several dealers are waiting for these instruments.

....E. Samuels & Co., Australia, have recently ordered of the Sterling Organ Company one hundred organs with chimes of bells attached, for their retail trade.

....W. W. Branch, Paw-Paw, Mich., who formerly represented the Root & Sons Music Company, Chicago, has built up for himself during the past year a large business in organs.

....James Lynch, the assignee of Lynch & Gornien, is paying to that firm's creditors twenty cents on the dollar, which is the amount of the dividend declared some time ago by the courts.

....Samuel Peloubet, the brains of Peloubet & Co., and the hardest workingman in that concern, was at the American Institute Fair one day last week, examining closely the organ exhibit there.

....The Bank of the Metropolis, corner Fifteenth street and Broadway, may justly be called a musical bank. It has more "clients" or depositors in the music trade than any other banking house in this city or country.

....Samuel E. Briggs, an organ builder, formerly of Bridgeport, Conn., was arrested on Wednesday of last week in Newark for highway robbery. Mary E. Woodruff, of Livingston, was shopping, and when passing the corner of Broad and Market streets, Briggs snatched her well-filled wallet. The lady struggled, and her cries for help brought Policeman Knapp to her assistance. The prisoner said that he had been on a spree and did not know what he was doing.

....Stultz & Bauer, the new firm which began to manufacture pianos a few weeks ago at 163 Bleeker street, is now ready for the trade. It has finished several uprights which are said to have turned out A 1. The firm intends to manufacture only a first class instrument, and is securing the best material for that purpose. It has facilities to make eight pianos per week. Henry Stultz, the senior member of the firm, was nine years superintendent of the finishing department of C. D. Pease, which is a guaranty that he understands his business.

....In connection with their new catalogue, Behning & Son have issued the following circular, which it is desirable that the trade should read: "The importance of a judicious selection of the materials used in the construction of so costly an instrument as the pianoforte cannot be overrated. Recognizing the fact, the greatest care is used in obtaining the best and most costly woods, and the extensive lumber yards attached to the Behning piano factory, where the wood is seasoned, have no equal in the United States. Upward of a million feet of lumber of the choicest quality are stored therein continually; our stock consisting of the following woods: Rosewood, ebony, mahogany, walnut, cherry, maple, spruce, ash and pine. It is universally admitted that the treatment of woods is a most important feature of the manufacture. All the lumber used in the manufacture of the Behning piano is exposed to the open air for a number of years, until thoroughly seasoned; the drying-room, where the wood receives an extra drying after coming from the yards, has a capacity of drying 75,000 feet of lumber at any one time. We do not stain or blacken our cases; a custom introduced some years ago by some manufacturers in order to conceal the inferior quality of veneers used, but take pride in showing to the public the richly figured rosewood veneer in its natural state. All other pianoforte materials, such as leather, felt and hardware, are especially imported from the best and most renowned manufacturers in Europe, with a direct view toward their adaptation to our necessities. By exercising this care and judgment, it will be seen by the public that none but instruments of the highest quality are manufactured, and that the greatest pains will be taken, and no time or money will be spared to make and maintain the Behning pianofortes the leading instruments."

....Several of Steinway & Son's men, who are at present out on strike, visited other factories during the past week to seek employment, and, it is said, that many of them have denounced the strike in the most bitter terms. Is it possible that men are so bereft of intellect that they will participate in a project that they heartily denounce, or are they misrepresented? As to the latter, the parties who communicated the information to the COURIER's representative are gentlemen of integrity, and it is not likely that they would be the means of promulgating a falsehood. On the other hand, it is more than probable that, besides denouncing the strike, the men heartily regret it. Why did they strike? It was not that they wanted an advance of wages; but they simply did it on the idea that they were persecuted by a foreman, who only did his duty in accordance with his instructions from the firm, and for doing what he thought was just. They asked to have the foreman discharged because he did not give some of them certain prices, which he did not think they were entitled to and in which belief the firm agreed. The question now arises, what percentage of the strikers concurred in the movement? It is evident that all did not, and these are to be blamed for participating in a movement which they believed was not right. They do not deserve sympathy, as they did not have the moral courage to act in accordance with their conscience and to stand by the foreman. Should no other manufacturer or foreman employ them, or give them any countenance, they would soon return to the factory and avow their mistake. This would have a healthy effect on like occasions, when workmen are asked to submit to the mandates of ignorant and arbitrary people, whom they permit to control organizations to which they

belong. Workmen, particularly those having families, should not permit themselves to be driven into acts of which they have doubts, but should at least, if they are bound by any pledge to an organization, have the project well discussed before acting upon it. By this means much good may arise, where harm now comes.

Briefs and Semi-Briefs.

....The Iowa State Register speaks of Kate Lasimer as the "Iowa Nightingale."

....Rafael Joseffy will, on next week, resume his position in the New York College of Music.

....The Thalia Theatre Company appear next week in Strauss' opera, "The Merry War," at the Germania Theatre, Philadelphia.

...."The Merry War" was performed by the Norcross Opera Company on last Monday evening at Haverly's Fourteenth Street Theatre.

....The Strakosch English Opera Company is giving a week of English opera at the Grand Opera House, which began on last Monday night.

....At the Philadelphia Lyceum Theatre on last Monday evening, the popular cantata, "The Haymakers," was brought out by the "Lyceum Resident Chorus."

....Louise Reynolds announces a concert at Chickering Hall October 9. This young soprano made quite a successful appearance at Steinway Hall last season.

....Centreville, Iowa, has a novelty in the way of a cornet band, consisting of eleven young ladies—all pretty girls. They will make their first public display in a few weeks.

....The Manhattan Choral Union was so successful at Chickering Hall last season that it has been formally organized, and will give a series of concerts this winter, conducted by Mr. Price.

....Signor Albites, formerly so well known in this city as a teacher of singing, has recently returned from Italy after an absence of several years. Signor Albites was the teacher of some of the best American singers.

....Max Bachert's company, with Miss Kellogg, Signor Brignoli, Mr. Adamowski, Miss Dickerson, and Mr. Gottschalk, have already begun a series of concerts, some of which will no doubt be given in New York.

....There has been a change in the cast of "Les Manteaux Noirs" at the Standard Theatre, Mr. Ryley and Mr. Wilkinson having exchanged parts. The opera is running smoothly, and has proved to be a most successful venture.

....Foreign papers state that Mme. Gerster has gone on a concert tour in Belgium, Holland, and Scandinavia, and further announce that she is engaged to sing at the Scala, at Milan, for \$800 per night, and from there is to go to Rome.

....Rosalia Beecher, a young lady known in New York society, has her first public appearance in opera with the Strakosch Opera Company during this week at the Grand Opera House. Miss Beecher makes her debut in "Lucia."

....The Alcazar has been successful so far with its new style of entertainment, but the taste for opera comique and bouffe has induced the management to revive some of the operas with which Schneider's and Judic's names have become identified.

....English opera has another addition in the person of Marie Wadsworth, who is now in the city. She has been very successful in San Francisco, and is organizing a company which will be heard in the operas in which she has appeared in the West.

....The Wilbur Opera Company begin an engagement of one week at the Arch Street Theatre, Philadelphia, opening on last Monday evening with Audran's comic opera, "The Mascotte." They also appeared in "Olivette" and "Patience" during the week.

....There was no lack of opportunity to hear "Patience" this week at the Bijou Opera House. The Miniature Company played every afternoon, and the regular company, including Misses Lillian Russell, Joyce, and Post, and Messrs. Howson and Bell, every evening.

....The New York Chorus Society enters on its second season under the presidency of Carl Schurz and musical direction of Theodore Thomas. The only work thus far announced is Gounod's "Redemption," rehearsals for which began at Steinway Hall on last Wednesday evening, October 4.

....An ode written by Signor Ardit, as a memorial to Prince Albert, which made a profound impression when it was given by the London Vocal Society ten years ago, at the Crystal Palace, is to be performed some time during this season under the leadership of its distinguished composer.

....The Central Union concert and reception will take place on Monday evening, the 16th inst., in Terrace Garden Theatre. Among the artists to appear in the concerts are Mlle. Corradi and Messrs. Fritsch, Humphries, Coletti and Haaren. Bernstein's music is engaged for the dancing.

....Mme. Theo appeared at the Chestnut Street Opera House, Philadelphia, on last Monday evening, supported by Maurice Grau's French Opera Company, as Marietta in the opera "Mme. L'Archiduc." The repertoire for the remainder of the week: Tuesday and Thursday evenings and at the

matinée on Saturday, "La Jolie Parfumeuse;" Wednesday and Saturday evenings, "La Mascotte;" Friday evening, "Chimes of Normandy."

....G. W. Hunt, of Ionia, Mich., a pianist of some distinction and teacher of vocal music, goes to Erie, Pa., where he hopes to find a wider field for his talents.

....Hattie Clark, the soprano singer at Calvary Church, is said to delight the congregation. There are thirty members in the choir of this church. H. J. Solomon is organist and director.

....Emma F. Forsyth is the latest acquisition to the list of New York artists. She brings with her a fine, well-cultivated and effective soprano voice, besides a handsome stage presence and winning manners.

....Josephine Gallmeyer, the well-known German comedienne, has arrived in the city. She came on the steamer Hapsburg. Mme. Gallmeyer made her American debut at the Thalia Theatre on last Monday night.

....Mme. Geisteringer revived Von Suppe's opera of "Fatiniza" at the Germania Theatre last Monday evening, and on Thursday the musical farce of "Runaway Women" was brought out and will continue until the end of the week.

....A concert was given at the Estey Organ Company's Concert Hall, Atlanta, Ga., on September 26. Anna Simon-Werner, formerly of New York, Heir Charles Werner, and Miss Cady were prominent among the artists. The audience was large.

....Edmund Neupert, the Norwegian pianist and composer, has arrived from Europe and will make his first appearance at an evening concert and matinee in Chickering Hall, Thursday and Saturday, October 12 and 14, assisted by eminent artists.

....J. de Zielinski, manager for Cora R. Miller, was in the city last week, perfecting arrangements for her joining the Hess Opera Company for a brief season. She is engaged to sing the rôles of *Martha*, *Maritana*, *Arlene* ("Bohemian Girl"), *Néméa* (*Si j'étais Roi*), &c.

....Emma Juch is on her way to this country, and will be a member of Colonel Mapleson's operatic company the coming season. It is said that special preparations are making for production, with full spectacular effects, of such operas as "L'Africaine," *Les Huguenots*, "Guillaume Tell," &c.

....Dr. Damrosch will give a series of orchestral concerts in the West during November, taking in Buffalo, Cleveland, Detroit, Milwaukee and Indianapolis. These concerts will be under the management of H. H. Darby, of Toledo, who has very successfully catered in past seasons to the musical tastes of the Western people. Mr. Darby has also engaged Miss Thursby and the Kellogg-Brignoli Combination for several concerts.

...."The Vicar of Bray" was brought out at the Fifth Avenue Theatre last Monday evening under the personal supervision of James Barton and Edward Solomon, one of the authors of the piece. The cast was as follows: *Vicar of Bray*, Harry Allen; *Tommy Merton*, George Olmi; *Rev. Henry Sandford*, L. Cadwallader; *Bedford Rowe*, Harry Browne; *Dorothy*, Marie Hansen; *Nelly Bly*, Edith Blande; *Mrs. Merton*, Jennie Hughes.

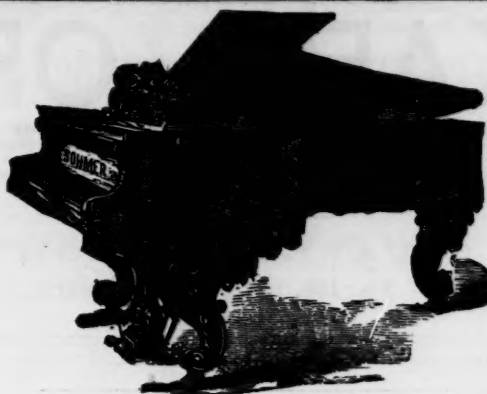
....The following are the chief works of the programmes selected for the first two concerts of the Philharmonic Society of New York: First concert—Symphony "Scandinavian" (new), Alfred H. Cowen; *vorspiel*, "Parsifal" (manuscript), Wagner; symphony in A, No. 7, op. 92, Beethoven; soloist, Emma Thursby. Second concert—Symphony in C (Jupiter), Mozart; concerto in B, No. 2, op. 83, Brahms, Rafael Joseffy; symphony in B, No. 1, op. 38, Schumann.

....Emma C. Thursby made her first appearance on the American stage since her return from Europe in Music Hall, Boston, on Thursday night, September 28, in a concert under the management of George W. Wheeler, of the Bay State Lecture Course. Miss Thursby sang nine different selections during the evening, and rendered them with great success. She had a very cordial reception and three encores. She was assisted by Maud Morgan, Signor Ferranti, Mr. Fritsch and the New York Philharmonic Club.

....The Brooklyn Philharmonic Society's prospectus for the twenty-fifth season is issued. Theodore Thomas is to be the conductor and the Board of Directors is not much different from that of last season. There are to be eight afternoon rehearsals on Fridays, November 3 and 24, December 22, January 12, February 2, March 2 and 30, and April 20. The eight concerts will be on the succeeding Saturday evenings. The price of subscription for the entire course is only \$10. An auction sale for choice of boxes and reserved seats for the season is to be held at the hall of the Art Association, in Brooklyn, on the 25th inst. The programmes offered comprise Beethoven's Sixth, Seventh, and Eighth Symphonies, scenes from the third act of Wagner's "Parsifal," Handel's "Messiah," Gounod's "Redemption," J. K. Paine's "Spring Symphony," Schubert's Ninth Symphony, Mozart's G minor Symphony, Schumann's Second Symphony, a suite by Bach, and a symphony by Haydn. Miss Thursby will sing at the first rehearsal and concert, Mr. Joseffy will play a piano concerto by Saint-Saëns at the second, and for the third concert, when the "Messiah" will be given, the soloists will be Aline Osgood, Emily Winant, Mr. Werrenrath, and Mr. Winch.

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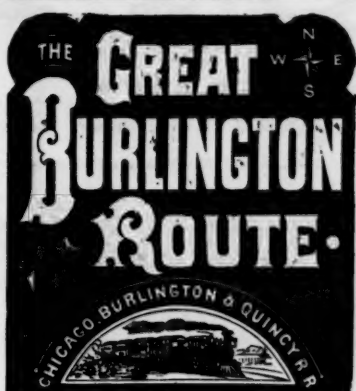


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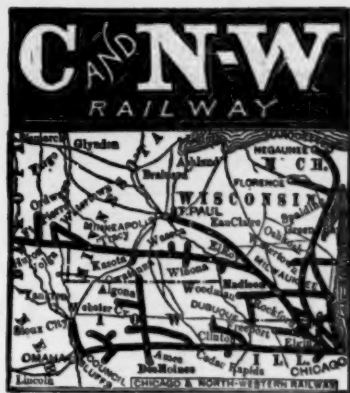
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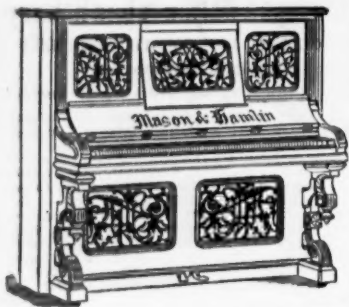
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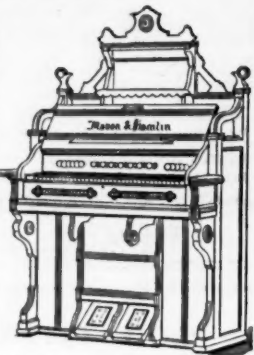
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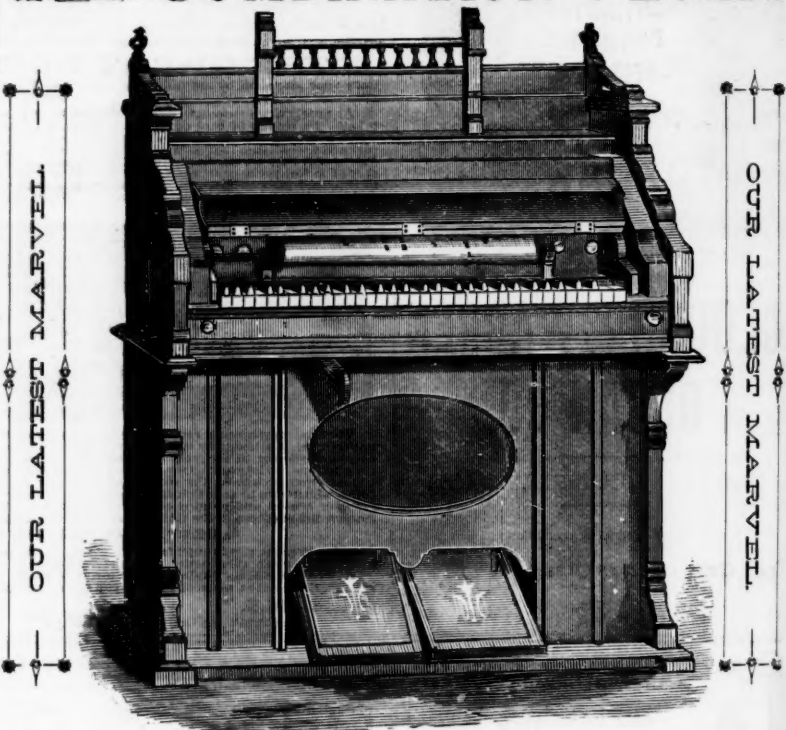
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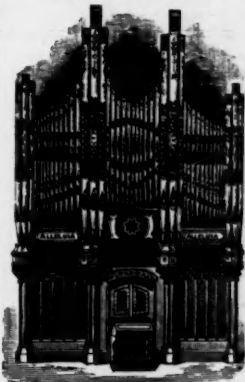
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